



A Study on the Emergence of Over-the-Top (OTT) Services in Hyderabad

Amtul Wahab¹, Dr. Mohd Waheeduddi², Baikani Pooja³, Baindla Mounika⁴, Bakki Anusha⁵, Balamoni Pooja⁶

^{1,2}Asst. Professor, IPGDCW(A), Nampally, Hyderabad, Telangana, India.

^{3,4,5,6}Student, IPGDCW(A), Nampally, Hyderabad, Telangana, India.

Email Id: amtwahab@gmail.com¹

Abstract

This research explores the dynamic landscape of Over-the-Top (OTT) services and their increasing prevalence in the city of Hyderabad. As internet connectivity and digital platforms continue to redefine content consumption patterns, this study aims to investigate the factors contributing to the rise of OTT services, consumer preferences, and the impact on traditional media consumption. Employing a mixed-methods approach, including surveys, interviews, and content analysis, the research delves into the drivers of OTT adoption, the diversity of content offerings, and the challenges faced by both consumers and content creators in this evolving ecosystem. The study seeks to uncover insights into the changing media consumption habits in Hyderabad, assess the influence of cultural and demographic factors, and examine the implications for the entertainment industry. Additionally, the research aims to provide a comprehensive understanding of the opportunities and challenges that OTT platforms present for content creators, distributors, and consumers in the local context.

Keywords: Over-the-Top Services, OTT Platforms, Media Consumption, Digital Transformation, Content Creation, Consumer Preferences, Entertainment Industry, Hyderabad, Streaming Services, Cultural Impact, Emerging Media Trends.

1. Introduction

The research topic deals with the emergence and consumer behavior towards a particular sector i.e., OTT, Over The Top Services. This belongs to a very vast industry, The Entertainment Industry, Entertainment in Layman's terms means having fun and enjoying ourselves with either one's own company or maybe with their loved and close ones. In today's world entertainment is one of the most leading industries, which includes the sub- fields of theatre, film, art, dance, opera, music, literary publishing, television, and radio. The acronym OTT stands for Over the Top. This means streaming across different devices whenever we want is possible because of the - over-the-top, a convenient little term that explains the new delivery method of

film and TV content over the internet without the need for traditional cable or satellite pay-tv services. With the day by day development in technology these industries are being improved at a fast pace. The accessibility of OTT content is one of the main reasons it's popular. To stream OTT, customers only require an internet connection and a compatible hardware device like: - Smartphone, Tablets, Personal Computers, Smart TV etc. The pandemic has been boon for the OTT (Over-The-Top) content providers [17, 18]. With cinema halls shut and social distancing in vogue the time spent on entertainment consumption at home has jumped and here the OTT platforms have clearly seen an accelerated adoption for their products and services. OTT platforms are

very apt as it allows users to view the content anytime, anywhere. The flexibility and convenience they offer are perfect for the new-age consumers. These OTT platforms also come with a paid subscription plan which offers extra benefits and perks to the subscribers and allows them to have a seamless experience across multiple devices [19, 27]. OTT stands for - Over The Top and refers to any streaming service that delivers content over the internet. The service is delivered - over the top of another platform. In previous years, a consumer would take out a cable subscription and their cable TV provider would be responsible for the supply and availability of programming. In the modern era, users can sign up for services like Netflix and Prime Video and access their offerings over the internet. The cable provider now only provides the internet connection and has no ability to control what you consume. This separation has big implication for advertising [20].

1.1 Need and Importance of the Study

The need and importance of the study are,

- This study helps to know about the customer's perception towards OTT services with reference to Hyderabad.
- It helps to understand the analysis of the consumer behaviour and Prediction of the future Purchase
- It helps to enumerate services of major OTT platforms of India

1.2 Objective of the Study

The objectives of the study are,

- To study the awareness of over the top (OTT) services by customers.
- To study and analyze the reason for using over the top (OTT) services.
- To analyze the level of satisfaction towards over the (OTT) services.

1.3 Statement of Problem

There are many problems/challenges OTT platforms are facing. Reaching the global market

and overcoming the multi-device viewing challenge are still big concerns. Then there is business, legal, societal challenges. In fact, true live streaming is still a challenge for popular content like news, sports, and entertainment events.

OTT has certainly created new opportunities for distributing content to viewers in any market. On the other side, viewers have their own choice of choosing the programs and flexibility of when, how, and where to watch their favorite content. As OTT continues to gain popularity, IP technologies underlying the Internet will have to evolve. It is, however, a big challenge because these technologies are not simple to scale. Thus there are still many challenges that continue to persist in this space which will further evolve into newer opportunities in the coming years.

1.4 Scope of Study

The scope of study is, it helps the business to gain competitive edge and can hence increase profitability. The service providers can ensure that their content offer both value and entertainment benefits.

1.5 Research Methodology Meaning

Research methodology is a way to systematically solve the research problem. The data has been collected from both primary and secondary sources [21-26].

Primary Data:

The primary data is collected through structured questionnaire close and multiple choice questions were given to respondents.

Secondary Data:

Secondary data has been collected from various books, internet, company websites and articles

Sample Size:

For the study a sample size of 100 respondents were chosen at random on convenience basis.

Statistical Tools Applied:

Statistical techniques like Simple percentages, bar graphs, pie charts are applied on the data collected from the study.

1.6 Profile of the Respondents

The profile of the respondents reflects the following findings,

- Gender wise classification reveals that most of the sample respondents are female
- (55) followed by male (45).
- Marital status wide classification reveals that most of the sample respondents are unmarried
- Age wise classification reveals that most of the sample respondents are in the age group of 18-25 years.
- Education qualification wise classification reveals that most of the sample respondents are Graduate.
- Occupation wise classification reveals that most of the sample respondents are Students.
- Type of the family wise classification reveals that most of the sample respondents belong to Nuclear Family.

1.7 Period of Study

- The period of study is one year i.e. (2020-2021).
- During the above mention period the data was collected and analyzed.

2. Chapterization

Chapter-1 This chapter is introductory in nature. It also presents need and importance of the study, statement of problem, scope of the study, profile of the respondents, research methodology, chapterization, literature review and limitation of the study.

Chapter-2 This chapter presents the Profiles of OTT service providers namely Netflix, Amazon Prime Video, Disney+Hotstar, ZEE5, VOOT. It also explains about the inception, growth, customer's perception about the services provided.

Chapter-3 It presents the Theoretical Background of customer perception towards OTT services.

Chapter-4 It presents the Data Analysis and Interpretation of the study.

Chapter-5 It presents the Summary, Findings, Conclusions and Suggestions.

3. Literature Review

A review of literature places a research study in its proper perspective by showing the amount of work already carried out in the related areas of study. It helps to eliminate the duplication of what has already been done and provide useful and significant data for research. The review of literature is an essential component of a research investigation which gives necessary inputs for the researcher to frame the research study on the elected topic. The basic objective of this chapter is to analyze the previous findings so that it will help to know the gap in earlier studies and to justify the research problem selected by the researcher for the study purpose.

Keeping in mind the objectives of the research, the review of related literature is organized in the following way:

- According to (purdy, 2018) The OTT market is a complex space dominated by three powerful players, - Netflix, Amazon Prime, Hulu - the Big 3. It is challenging for small players for finding their place in fierce market where content rules but more consumers can be dragged if they focus on providing curated content limiting account sharing, getting the price right and reducing churn through improved customer relations. The survey result indicates that although price is an important factor while purchasing OTT services, content still drives most consumer choices. A bread mix of quality content tends to be what consumers value from the Big 3, with - Access to the vast library of content proved to be the top most reason users subscribe to these services. The small players who promise to provide the services, taking one of the above mentioned factors, are more likely to attract a big crowd for their subscription.

- Article (singh, 2020) OTT platforms has experienced a surge in consumption and subscriber can't, impacted by the COVID-19. The recent survey by InMobi states that 46% viewers are watching more content online. According to the experts OTT services could grow further in upcoming days as the television channels run out of content. - As these channels have been unable to shoot due to lockdown, they are running old content. In such a scenario people will gravitate towards OTT to watch fresh content, I says Paritosh Joshi, media consultant and principal, Provocateur Advisor. To benefit from this increase in demand platform such as Amazon Prime video and Zee5 have made few of their shows free to watch. Due to this, Zee5 has witnessed an 80% increase in subscription and over 50% time spend recently. Thrillers, urban drama and young romance are the top performing genres on the platform. The viewership for the movies has seen significant increase across the platforms. Cinema streaming services MIBI has seen 28% rise in viewership on its platform in March, compared to February.
- (sharma, 2020) The ongoing COVID-19 crisis has forced the multiplexes to shut down. As a result, the production houses are now releasing the onto OTT platforms directly. This has become a topic of concern amongst the multiplexes as the users might ship the traditional windowing pattern. INOX and PVR, both issued a public statement reacting to this issue. According to experts this is solution to a short term need of the film industry which getting by financial difficulties. It is a win-win situation for OTT players who needs fresh content and the filmmakers who had their production ready but unable to release. However, this will not be aparadigm shift, in the long term, once things return tonormal. The cinema generate more revenue for the production houses compared to the OTT platforms. Being this a vital factor, the films will hit the cinemas as earlier, once the market if free from COVID-19 crisis. Matter of fact, there may be possibility to see a surge in multiplex services for few days after the returning the things to normal.
- (singh D. P., 2019) The advent in Internet is changing the trend of Indian Cinema very rapidly. Reduced price of internet services lay the foundation for increase in OTT services like Netflix, Hotstar, Zee5, Amazon Prime and Alt Balaji. Many ventures are producing video content solely for these OTT services. These new ventures are changing the way of Indian Television and Cinemas. The OTT services analyzes the video content watched by the users and keep providing them the content on similar genres. People liken to enjoy the services for free. Hence, OTT like Hotter provides very limited content for free. Also the subscription rates of these services are very low. The users enjoy the variety of International and national content. Action and Comedy are the favorite genres of movie. According to the survey, users spend on average, 2 hours a day watching OTT services. Web services are watched more often in OTT services. Genres like Young romance, action and urban-drama are int the top tier. Most of the users watch the content at night. Entertainment is the biggest reason behind the use of OTT. Second biggest reason behind the use is the mobility of the gadget. Third on its availability of content on demand.
- This article (Laghate, How OTT players are geared up to woo Indian viewers, 2017) talks about how people have experienced an increase in the use of OTT especially through handheld devices. People prefer watching movies on OTT platforms rather than waiting for movies and shows to be released on linear platforms. People in India have more options of OTT, platforms than people in any other country with options like Hot star, Voot, amazon prime, Sony liv, Netflix.

Although there were a few companies that tried to establish themselves in the Indian market it started when Hot star was launched in 2015 with a huge budget advertising and marketing.

- After its launch other international brands launched in India like Netflix and amazon prime. Hotstar was a first to start the trend but what really spiked the increase in the consumption and set the trend in Indian consumer life was the launch of Jio with the access of high speed 4g internet more number of people were now able to consume content on the OTT. Most of the OTT platforms focus on providing quality content and smooth user experience. Most players try to provide catch up tv. But these days most platforms have all sorts of content including catch up tv, movies, tv shows, and originals. Platforms like Voot focus on creating and providing exclusive content specially created for Voot. Amazon prime has the latest collection of shows, movies, and originals.
- According to sources amazon was set to invest \$300 million in India for original content. This suggest that players with huge investment and money power are likely to reduce their competition. The entry barrier in terms of finance and capital for new players is very high. Statistics shows that for January 2017 hot star had – 63 million + active user and 11.3bn minutes spent on the platform. Voot had 13.2 Mn active users and 2.8 bn minutes spent on the platforms. Amazon prime video had 9.48mn active users and it saw double rise in their sign ups since their launch.
- OTT players have also focused in local content and releasing content in multiple platforms, and providing international content. Ott players are concerned about the users' mentality as they fear people will reduce their consumption because of limiting data. With communication giants like Jio and Vodafone now providing cheap data the

consumption of content on OTT is expected to increase.

- This article (Dixit, 2020) has focused on the deification of the Indian OTT and the strategies or different ways used by them to establish and gain more popularity. The 4 elements that are mentioned in this article are - Focusing on the local content and needs- This says that OTTs should focus more on providing local content as people have a keen interest in consuming content in their native language. This was backed by the data in a KPMG report which stated that 64% of Indian digital consumers preferred consuming content in Hindi followed by Tamil Telugu and Bengali. It is very important to show more regional shows in order to satisfy and communicate with the audience.

Pricing strategy - OTT players have been trying and adopting various pricing strategies to attract consumers like penetrative and strategic pricing. They use tools such as trials to convert temporary users into permanent. They provide various accounts and number of viewers per subscription for convenience and account sharing. OTT platforms have been providing wide range of access lasting a few days to weeks with the help of sachet packs. This model has helped in the exponential growth of platforms as users adopt this model much faster. Due to the rising demand for premium content OTT platforms experienced a growth of 310% in 2018 according to a 2019 eMarketer report. OTT platforms have also adopted the ritual of offering discounts on subscription during festivals.

Collaboration - There has been quite a few collaborations between brands to capture the market and provide quality content to audiences like the collaboration between zee5 and ALT Balaji to co create original content and make it available on both platforms. We saw times network acquiring MX Player to launch new content. Telecom giant Bharti Airtel launched a digital entertainment

platform, Xstream. Collaboration are a great way to expand for OTT platforms.

Technology and tailored experiences - Brands have started focusing on providing tailored experiences to their users by connecting them on a personal level and engaging them through their content. OTT platforms have introduced augmented reality and virtual reality as a way to engage users in a deeper level. By following various strategies to acquire customer's platforms are also focusing on engaging them on a deeper level and delivering personalized experiences.

- This article (Basu, 2020) gives a brief idea about the relationship of TV and OTT in Indian market and the scope for it. When it comes to subscription television India is the second largest market in the Asia pacific region. It is expected to observe a double digit growth in television advertising by 2020. The digital development has led to exponential growth in the number of TV channels. The television penetration in India is 61%. All sorts of content providing or entertainment platforms have rolled their eyes towards the Indian market due to the promising scope of the Indian television market. With the relaxation in the FDI to 100% in all the segments of the TV industry except the news and current affairs, all the OTT players and content providers have started taking a keen interest in the Indian TV market. The Indian market is a great place for not only the traditional OTT players but also big broadcasters who stated their own OTT services. The only factor that these players need to consider is the average price for cable and satellite subscription, which bites off a huge chunk from the revenues of the OTT players.
- According to (Kaushal, 2020) there has been a surge of 80 % in the subscriber base of OTT players amid the lock down. Due to the lockdown people have been forced to stay at home and with them being locked inside their home they have no other options left for entertainment than TV and

digital. With the cinema halls and malls closed people are forced to find other platforms for content. OTT players like ZEE5 and ALT Balaji saw growth in their subscriber bases. Whereas amazon and Netflix refused to reveal their figures. We know that due to this several big ticket films are set to be launched OTTs rather than cinema halls, this shows the tremendous growth of OTT as a platform. People are left with no option but to watch it on OTT even for the hardcore cinema lovers. ZEE5 revealed that they experienced a huge surge of 80% in their subscriptions. Due to the lockdown ZEE5 has seen an increase in users as well as consumption. Their originals saw grew by 200%, movies by 236%. they saw an increase in their app downloads by 41% and an increase of 33% in their daily active users. There has been a rise of 45% in paid viewers. The head of program said that the two reasons for such positive surge are the lockdown and several initiatives taken by them for seamless entertainment. It is important to note that ZEE5 has premiered a film called Ghoomketu which was originally meant to be released in theatres. Similar is the case with Alt Balaji, it had an increase of 17,000 new subscribers each day in lockdown a 60% increase compared to before lockdown. They have also been experiencing growth in all of their key markets and demographics. With the announcement of amazon on the much hyped films like GulaboSitaro and Shakuntala Devi biopic being released on OTT platform rather than cinema due to the lockdown along with some other films it made clear the scope that OTT platforms now have in future.

4. Limitations of the Study

The major limitations of the study are:

- The study is restricted to 100 sample respondents
- The study and analysis is purely based on information given by the consumers of OTT

services namely Netflix, Amazon Prime Video, Disney+Hotstar, ZEE5, VOOT.

- The study is limited to Hyderabad city.
- The major limitation of this study is due to time constraint and also a limited group of people has been taken as respondents.

5. Company Profiles of OTT Service Platforms with reference to Hyderabad

This chapter presents the company profile of the OTT service platforms with reference to Hyderabad. It also presents information such as inception, history, growth, awards and success

5.1 History

Marc Randolph and Reed Hastings founded Netflix on August 29, 1997 in Scotts Valley, California. Randolph worked as a marketing director for Hastings's company, Pure Atria. Randolph had co-founded MicroWarehouse, a computer mail-order company; Borland International later employed him as vice president of marketing. Hastings, a computer scientist and mathematician, sold Pure Atria to Rational Software Corporation in 1997 for \$700 million in what was then the biggest acquisition in Silicon Valley history. On October 1, 2008, Netflix announced a partnership with Starz to bring 2,500+ new films and shows to "Watch Instantly", under Starz Play. In August 2010, Netflix reached a five-year deal worth nearly \$1 billion to stream films from Paramount, Lionsgate and Metro-Goldwyn-Mayer. The deal increased Netflix's annual spending fees, adding roughly \$200 million per year. It spent \$117 million in the first six months of 2010 on streaming, up from \$31 million in 2009. In January 2018, Netflix named Spencer Neumann as the new CFO. In January 2020, Netflix opened a new office in Paris with 40 employees. In July 2020, Netflix appointed Ted Sarandos as co-CEO

5.2 Growth

In April 2014, Netflix approached 50 million global subscribers with a 32.3% video streaming market share in the United States. Netflix operated in 41

countries around the world. In June 2014, Netflix unveiled a global rebranding: a new logo, which uses a modern typeface with the drop shadowing removed, and a new website UI. The change was controversial; some liked the new minimalist design, whereas others felt more comfortable with the old interface. In July 2014, Netflix surpassed 50 million global subscribers, with 36 million of them being in the United States. By October 2020, Netflix had over 195 million paid subscriptions worldwide, including 73 million in the United States

5.3 Awards

Netflix has gained many awards of which the recent one are,

- On January 22, 2019, Netflix scored 15 nominations for the 91st Academy Awards, including Best Picture for Alfonso Cuarón's Roma, which was nominated for 10 awards. The 15 nominations equal the total nominations Netflix had received in previous years. Its increased presence in the Academy Awards has led filmmakers such as Steven Spielberg to speak out against the nomination of streaming content. As a possible solution, Netflix is in the process of buying Grauman's Egyptian Theatre to host events and screen its films and series. However, there are no plans to roll out full theatrical releases there.
- In 2020, Netflix gained 20 TV nominations and 22 film nominations at the Golden Globes awards. It secured three out of the five nominations for best drama TV series for The Crown, Ozark and Ratched and four of the five nominations for best actress in a TV series: Olivia Colman, Emma Corrin, Laura Linney and Sarah Paulson. Netflix also gained 30 nominations at the Screen Actor Guilds Awards (won 7 awards) and 35 nominations at the Academy Awards (also won 7 awards).

5.4 Plan

199-Mobile, 499-Basic, 649-Standard, 799-Premium

6. Amazon Prime Video

Amazon Prime Video, or simply Prime Video, is a subscription video on-demand over-the-top streaming and rental service of Amazon.com, Inc., offered as a standalone service or as part of Amazon's Prime subscription. The service primarily distributes films and television series produced by Amazon Studios or licensed to Amazon, as Prime Originals (or Amazon Originals) or Exclusives, with the service also hosting content from other providers, content add-ons, live sporting events, and video rental and purchasing services.

6.1 History

Launched on September 7, 2006 as Amazon Unbox in the United States, the service grew with an expanding library, and added the Prime Video membership upon the development of the Prime subscription.

On December 14, 2016, Prime Video launched worldwide (except for Mainland China, Cuba, Iran, North Korea, Syria)

On May 17, 2021, parent company Amazon entered negotiations to acquire Hollywood studio Metro-Goldwyn-Mayer. On May 26, 2021, it was officially announced that they would acquire MGM for \$8.45 billion, subject to regulatory approvals and other routine closing conditions; with the studio continuing to operate as a label alongside Amazon Studios and Amazon Prime Video.

6.2 Growth

Amazon Prime launched in 2005 as an Amazon membership service offering free two-day shipping. It gained limited customer traction during the first years, but after 2011 it started quickly taking off and now has more than 200 million members across 19 countries.

Prime membership has evolved and now includes streaming, shopping, reading, and other benefits besides free shipping.

6.3 Awards

In 2017 Amazon Prime won in the category of Broadcaster of the year in associations with the Diversity in Media Awards.

6.4 Plan

- Rs. 129 Monthly cost plan
- Rs. 999 Annual cost plan

7. Disney+Hotstar

Current status: Active

Hotstar is a brand of subscription video on-demand streaming services operated by Disney Media and Entertainment Distribution, a division of The Walt Disney Company. The brand was first introduced in 2015 by Star India, as a streaming service carrying content from its local networks, including films, television series, live sports, and original programming, as well as content licensed from third-parties such as HBO and Showtime among others. Amid the significant growth of mobile broadband in India, Hotstar quickly became the dominant streaming service in the country.

7.1 History

Star India officially launched Hotstar on 11 February 2015 after fifteen months of development, coinciding with the upcoming 2015 Indian Premier League (for which Star had recently acquired the streaming rights). The ad-supported service initially featured a library of over 35,000 hours of content in seven regional languages, as well as live streaming coverage of sports such as football and kabaddi, and cricket on a delay. Star CEO Sanjay Gupta felt that there - [weren't] many platforms available to Indian consumers offering high- quality, curated content besides, say, YouTube, and explained that the service would appeal most prominently to the growing young adult demographic, and feature - very targeted advertising. He estimated that by 2020, the service could account for nearly a quarter of Star's annual revenue.

7.2 Acquisition by Disney

Star, and in turn Hotstar, were acquired by The Walt Disney Company in 2019, as A part of its

acquisition of their U.S. parent company 21st Century Fox.

During a February 2020 earnings call, Iger announced that its recently launched international streaming brand Disney+ and its original programming would be integrated into Hotstar as part of a re-launch on 29 March 2020. Iger stated that the service's launch, originally scheduled to coincide with the opening of the 2020 Indian Premier League, would take advantage of Hotstar's proven platform and existing customer base. The Motley Fool described Hotstar as being Disney's - secret weapon in the market, due to its already-dominant position.

Hotstar began to soft launch the expanded service for some users in March. On 20 March 2020, in recognition of the COVID-19 pandemic and associated postponement of the IPL season, Disney announced that it had postponed the launch to 3 April. The service officially launched with a - virtual red carpet premiere of The Lion King and Disney+ series The Mandalorian, featuring actors RanaDaggubati, Katrina Kaif, ShraddhaKapoor, HrithikRoshan, and Tiger Shroff participating in live interactions. The price of the Hotstar Premium service was also increased with the launch. On 2 May, Star announced that it would distribute the service for free to migrant workers in Singapore through 21 July, to improve morale amid their impact from COVID-19. In June 2020, Hotstar named Sunil Rayan, formerly of Google, as its new president.

7.3 Growth

Hotstar generated at least 340 million views throughout the 2015 Cricket World Cup, and over 200 million during the 2015 Indian Premier League season. The 2019 Indian Premier League repeatedly broke records for concurrent viewership on Hotstar, with the 2019 final setting a new - global record peak of 18.6 million. US website TechCrunch credited these gains to the extensive growth of internet usage in the country. This was surpassed

during the semi-final of the 2019 Cricket World Cup between India and New Zealand, with 25.3 million. After the India-Pakistan match earlier in the tournament, Hotstar surpassed 100 million daily users

7.4 Awards

Hotstar – India's leading video streaming platform won several accolades at the recently concluded EFFIE AWARDS INDIA 2020. With the highest tally of awards for Hotstar, STAR India bagged the prestigious EFFIE Client of the Year Award, a joint winner along with Hindustan Unilever Limited. Hotstar started its winning streak with a Gold in the Regional Category for the widely popular campaign on _Connecting Rural India to IPL. 'Apart from IPL, Hotstar also bagged multiple awards for its creative execution with Weaponizing spoilers while promoting globally popular series Game of Thrones.

7.5 Plans

- Disney+Hotstar VIP -- 399 per year.
- Disney+Hotstar Premium – 299 per month
- Disney+Hotstar Premium – 1499 per year.

8. ZEE5

ZEE5 is an Indian on-demand Internet streaming media provider run by Essel Group via its subsidiary Zee Entertainment Enterprises. It was launched in India on 14 February 2018 with content in 12 languages. The ZEE5 mobile app is available on Web, Android, iOS, Smart TVs, among other devices. ZEE5 claimed 56 million monthly active users in December 2019. The service has been launched in every country. ZEE5 has launched Ad Suite which has Ad Vault, Ampli5, Play5 and Wishbox. ZEE5 is also available for free on Vodafone Play (a streaming service of Vodafone Idea) and AirtelXstream (a streaming service of BhartiAirtel). Vodafone Idea joined ZEE5 and formed a new channel known as ZEE5 Theater which airs original movies and shows of ZEE5 exclusively available on vodafone play and the Idea mobile and TV app.

8.1 History

OZEE was an Indian digital online platform that was launched in February 2016 by Zee Entertainment Enterprises. As of 14 February 2018, the service has been integrated into ZEE5. It aired shows from all of the Zee channel bouquet such as Zee TV, & TV, Zee Café. It aired Zindagi shows exclusively since Zindagi went OZEE-exclusive. The platform was ad-supported and also free of cost no matter what device used. It was shut down due to ZEE5. Zee5 has subsumed Zee's existing video streaming platforms: OZEE (advertising-based) and Ditto TV (subscription-based), comes with 1 lakh hours of content including exclusive originals, Indian and international movies and TV shows, music, live television, health and lifestyle videos in 12 regional languages.

8.2 Growth

The pandemic-induced lockdown, while bringing the world to a stop, acted as a shot in the arm for most over-the-top platforms and ZEE5's story is not very different. Having grown by 200% during the months of the lockdown, the platform's subscription base has been increasing by roughly 100% in the following months. And for FY22, the platform has the target of growing their subscription base by around 3X. Their strategy is simple, to go deeper into the country, get more and more people to sample their offering, and ensuring there is something for everyone, to help them stay onto the platform.

In terms of where the platform stands currently, it has around 65.9 million global MAUs, 5.4 million global DAUs as of Dec'20 and a recorded 133 minutes' average watch time per viewer per month. ZEE5's average subscriptions grew 3X in 2020 YoY, and its active subscriptions grew 2.6X in November 2020 versus November 2019. This growth and retention rate resulted in a 1.3X growth in overall engagement in November 2020 as compared to November 2019. Witnessing a rise of 45% in its paid viewers, its subscriptions went up by

80%. It has also been witnessing around 3X growth in viewership on connected devices.

While a lot of consumers come to the platform to watch catch-up content, they have also been trying to woo this audience by offering them features like before-TV where they can watch shows 24 hours before they are aired on TV. They are also working on their recommendation engines that feed people the kind of content they like to watch. The platform recently launched a 360-degree campaign, ZEE5 ATM – _Any Time Manoranjan. We aim to expand our viewer base into newer geographies to bridge the gap of TV viewing audience by adding 1,500 movie titles across 12 local languages to our AVOD library of content, further encouraging them to download the ZEE5 app.

8.3 Plans

- ZEE5 yearly plan – Rs 499
- ZEE5 3 months' plan – Rs 299

9. Voot

Voot is an Indian subscription video on demand (SVOD) service. Launched in March 2016, it forms the online arm of Viacom 18. It is Viacom 18's advertising-led video-on-demand platform that is available as an app for iOS, KaiOS (JioPhone) and Android users, and a website for desktop consumption.

Voot is available only in India, and hosts over 40,000 hours of video content that includes shows from channels like MTV, Nickelodeon and Colors. Content is also available in multiple languages like Kannada, Marathi, Bengali, Gujarati, Odia, Telugu and Tamil.

In February 2020, Voot introduces paid subscription service called Voot Select. Voot Original series are made available only to paid subscribers. Some TV shows are being streamed a day before TV for its paid subscribers.

9.1 Growth

Voot has 100 million monthly active users and aims to be one of the leading Indian OTT players. It was looking to launch its subscription model once it

attained a certain critical mass. It has an advertising led video on demand (AVoD) platform and introduced a subscription led video-on-demand (SVoD) model too. It has priced the content at par with Amazon's Prime Video or around Rs 999 a year. The subscriber can get access to Voot's premium content for Rs 99 a month. There is, however, an introductory offer of Rs 499 a year.

Voot will launch over 30 originals this year, bring in international content from nine international studio partnerships, 35 live channels, and 1500 movies. All this would be behind the paywall to induce the AVoD consumer to buy a subscription. Rakshit said that in addition Voot would also stream its television content 24-hours in advance on its OTT platform.

9.2 Plan

- Rs 99 Monthly Subscription
- Rs 499 Annual Subscriptions.

10. SonyLIV

SonyLIV is an Indian general entertainment, video on demand service owned by Sony Pictures Networks India Pvt. Ltd., based in Mumbai, Maharashtra, India. This app is available in all platforms like Android, iOS devices, Smart TVs and other devices. The service was launched on 23 January 2013. [3] Sony Liv is a part of the network of television channels owned by Sony Pictures Networks India Pvt. Ltd. in India. The network's other channels include: Sony TV, Sony SAB, Sony Ten, Sony Max, Sony Max 2, Sony Six, Sony Pix, and Sony Yay (formerly Animax Asia). It has access to 18 years of content from channels that are part of the Sony Entertainment Network. That translates to more than 700 movies and 40,000+ hours of television show coverage in Hindi, English, Telugu and Tamil [4,5]. It also offers original web series like Scam 1992: The Harshad Mehta Story, Lovebytes, Married Women Diaries, JL50, etc. The application underwent a revamp in its appearance in June 2020. Anime was earlier part of Sony Liv with the inclusion of Animax as a live channel. Sony

Pictures Networks bagged the Indian subcontinent telecast rights for the 2018 FIFA World Cup. The network will also have dedicating channels to broadcast in Russia, which includes Sony SIX, Sony TEN 1, Sony TEN 2, and Sony TEN 3. Sony Liv is the official mobile and Internet broadcaster for streaming all 2018 FIFA World Cup live matches starting 14 June. In June 2020, Sony Liv launched as a streaming service in United States on Sling TV, with all the shows available in India available on the app. The service costs US\$6 per month and is included for free in multiple Hindi-language packs.

10.1 Growth

Sony Liv is available in India, USA, UAE, Qatar, Kuwait, Saudi Arabia, Oman, Bahrain, Pakistan, Bangladesh, Nepal, Sri Lanka, Maldives, Bhutan, Afghanistan, Malaysia, Hong Kong, Philippines, Indonesia, and Thailand. As of now, Sony Liv is available in the United States with Sling TV. Sony Liv has reached about 25 million views on a monthly basis on its website, app and YouTube channel. On 1 June 2014, Sony Pictures Networks India launched LIV Sports, a digital sports entertainment property. Liv Sports was the official mobile and Internet broadcaster for the 2014 FIFA World Cup starting 12 June. Liv Sports aired both live and video-on-demand match content with statistics and analysis. It also broadcasts Serie A, UEFA Champions League, and UEFA Europa League. It broadcasts international cricket matches played by Pakistan, Australia, Sri Lanka, South Africa, West Indies and Zimbabwe, Grand Prix motorcycle racing, WWE RAW, Smackdown and other WWE pay-per-view events, UFC and NBA. Sony Networks Recently bought three year rights of Pakistan cricket which includes all domestic and international games held in Pakistan, starts with series against South Africa and 2021 Pakistan Super League. After Sony's acquisition of Ten Sports Network, all TEN Sports live programs also began broadcasting on Sony Liv. On 15 January WWE Network available to SonyLiv user as extended

subscription pack Rs.299/year as compared to USA \$9.99/month. For WWE Network user need to subscribe extra charges other than for SonyLiv regular subscription.

10.2 Live channels

The network owns 21 channels including Sony Entertainment Television (SET), one of India's most popular Hindi entertainment channels. The other entertainment channels it owns include Sony PIX, Sony MAX, AXN, and Sony SAB. It has a particularly strong sports channel portfolio, comprising 11 channels, such as Sony SIX, Sony TEN 1, Sony TEN 2 and Sony TEN 3.

10.3 Plan

- Rs 299 per month
- Rs 699 for 6 months
- Rs 999 for 12 months

11. Others

11.1 VIU

Viu is a Hong Kong-based over-the-top (OTT) video streaming provider from Viu International Ltd, a PCCW Group Company. Operated in a dual-revenue model comprising subscriptions and advertising, Viu delivers content in different genres from Asia's top content providers with local language subtitles, as well as original production series under 'Viu Original' initiative. Viu is now available in 16 markets across Asia, Africa and the Middle East including Hong Kong, India, Singapore, Thailand, Philippines, United Arab Emirates, Bahrain, Egypt, Indonesia, Jordan, Kuwait, Malaysia, Oman, Qatar, Saudi Arabia, Myanmar and South Africa. As of June 2020 interim results, Viu had over 36 million monthly active users.

11.2 Hungama Digital Media

Hungama Digital Media is an Indian digital entertainment company, headquartered in Mumbai [1]. The company was first launched in 1999 by AshishKacholia, HirenVed, LashitSanghvi, RakeshJhunjunwala, and Neeraj Roy as an online promotions agency [2]. The company has since

grown to also serve as an aggregator, developer, publisher, and distributor of Bollywood and Asian entertainment

11.3 Shemaroo Entertainment Ltd.

Shemaroo Entertainment Ltd. is an Indian content creator, aggregator and distributor, specifically in the media and entertainment industry. It was founded by BuddhichandMaroo in 1962 as a book circulating library under the name Shemaroo and set up India's first video rental business in 1979 [1][2]. The company went national after it began content distribution in 1987, became aggregators and bought rights to movies for home video.

11.4 MX Player



Figure 1 MX Player

MX Player is an Indian video streaming and video on demand platform developed by MX Media & Entertainment (formerly J2 Interactive, as shown in Figure 1 [16]. It has over 280 million users globally. The platform currently operates on an ad-supported model and has a streaming library of over 150,000 hours across 12 languages including English, Hindi and Tamil [28-37].

12. Theoretical Background

This chapter presents the theoretical background of consumer perception, importance of consumer perception, types of perception, conceptual analysis of consumer perception, and factors influencing consumer perception.

12.1 Introduction

In philosophy, Psychology and cognitive science perception is the process of attaining awareness or understanding of sensory information. The word - perception comes from the Latin words perception, *Percipio* and means - receiving, collecting action, of taking possession, apprehension with the mind or sensell. Perception is one of the oldest field in

psychology. The oldest quantitative law in psychology is the Weber-Fechner law, which quantifies the relationships between the intensity of physical stimuli and their perpetual effects. The study of consumer perception gave rise to the Gestalt school of Psychology, with its emphasis on the holistic approach [6]. What one perceives is result of interplays between past experience including one's culture and the interpretation of the perceived. If the percept does not have support in any of these perpetual bases it is unlikely to rise above threshold. Retailers aim to increase their sales by determining what drives their customers purchase decisions. Consumer perception theory attempts to explain consumer behavior by analyzing motivations for buying or not buying for particular items. Consumer Perception applies the concept of sensory perception to marketing and advertising. Just as sensory perception relates to how humans perceive and process sensory stimuli through their five senses, consumer's perception pertains to how individuals form opinions about companies and the merchandise they offer through the purchase they make. Retailers apply customer perception theory to determine how and what customers perceive about them. They also use customer strategies intended to retain current customers and attract new ones [7].

12.2 Meaning

Consumer Perception is a marketing concept that tells us what consumers think about a brand or a company or its offerings. It can be positive or negative feelings, perceptions, inhibitions, Predispositions, expectations or experience that a customer has.

12.3 Definition of the Study

Consumer Perception refers to the process by which a customer selects, organizes and interprets information/ stimuli inputs to create a meaningful picture of the brand or the product. It is a three stage process that translates raw stimuli into meaningful information. Each individual interprets the meaning of stimulus in a manner consistent with his/her own

unique bases, needs and expectations. Three stages of Perception are exposure, attention and interpretation. In simple terms it is how a customer sees a particular brand with whatever he/she has been able to understand by watching the products, promotions, feedback etc. It is the image of that particular brand in the mind of the customers. The formal definition of consumer perception is - A marketing concept encompasses a customer impression, awareness or consciousness about a company or its offerings. Consumer perception is what the customers and potential customers think of the organization. This attraction of new customers and the capacity to maintain good relationships with current customers is called as CONSUMER PERCEPTION [8, 9].

12.4 Importance of Consumer Perception

- In today's digital age, virtually everything is a Google search away. This makes the goods and services easier to find, but the trade-off is that the competition is easier to find as well, that means it's easier for unhappy or dissatisfied customers to leave.
- Consumers want good quality but they also want to know they are getting good value. That value is not just judged by the product or service they are purchasing but by the availability and usability of the customer service that supports it.
- It's just not enough anymore to have brand recognition, consumers want to feel good about a brand and company. They want to do business with civic minded corporations with positive world view.
- According to a report by Walker Information, Customers experience will overtake price and product as the key brand differentiation by 2020.
- In other words, the companies are not far from a world, where the customer perception of both the brand and quality of service could take

precedence over traditional competitive advantage like pricing, features or usability.

- Consumer perception decides how much a product sells and how a company is perceived. According to MC Kinsey - Many businesses are already taking stock of their supports and services efforts with 50% of survey customers-care leaders rating investing in new technologies as one of their top priorities over the next five years retain the existing ones. The good news is that companies have the ability to control many of the factors that build an individual's perception of the company or brand.

12.5 Types of Perception

Self-Perception:

Self-Perception theory attempts to explain how individuals develop an understanding of the motivation behind their own behavior. Self-perception by customers relates to values and motivation that derive buying behavior which is also an important aspect of consumer perception theory. For instance, a study by researchers at the university of Massachusetts at Amherst addressed how self-perception shaped customers buying. The study considered the question of whether customers believed their buying decisions had a real effect on issues such as environmental impact. The researchers concluded that customer's self-perception was a driving factor in whether or not they place a priority on socially conscious trended to place more weight on issues such as environmental impact when making buying decisions than consumers who did not hold similar views of themselves.

Price Perception:

While mass merchandise such as Wal-Mart emphasis low prices as an inherent virtue, upscale merchants attempt to emphasize quality and value for money to appeal to potential customers. Researchers considered various factors, consumers including price perception whether consumers

believed they were being charged fair prices in determining whether online shoppers would make repeat purchases through the same website. The researchers concluded that price perception strongly influenced whether customers were satisfied with their purchases and whether they would make future purchases. Two factors that shaped price perception were the perceived quality of the merchandise or service in question and price comparison with merchants offering similar merchandise or service.

12.6 Conceptual Analysis of Consumer Perception

The concept of consumer perception has also been defined by various researchers as per the needs of the environment. Human Psyche is a very complex process because it involves not only economic factors but also the emotional and social factors (Clark & Goldsmith 2006). Thus, it is really very difficult to provide an adequate concept of consumer perception. It has been observed by the various researchers that the success or failure of the product or service is directly related to the human psyche and their preference (Kauffman 1996).

Hence, an understanding of human psychology helps marketers to come up with the innovative product mixes (Peter and Donnelly 2002). Customers are the base of the business organization. All the customers are not similar with each other according to their perception and behaviour (Zhang and Neelankavil 1997). In the words of Foxwell (1998), customer perception is the study of intrinsic qualities of consumer such as, motivators, perceptions, personality and learning patterns. According to various theorists, it is the branch of knowledge which studies behaviour of an individual and its mental state (Haysman 2000). According to Sheeth and Parvtria (1995) evaluation of various factors related to the customer perception and behaviour allows the business firms to strengthen the relationship between business and consumers. There are many factors which influence the perception of a human being and the buying process

which essentially begins from early childhood remains through the teen years and adult life also (Lal et al 1996). The evaluation of perception comprises many factors to understand the psychology of customers. These factors belong to culture, values, family, society, feelings, thinking, attitude, personality etc. These factors also vary from consumers to consumers and shape their buying behaviour. According to Byron McCann 2011, Correlation between behaviour, experience and perception of customers can help a marketer to understand in real time what customer really thinks, experience and do [10-12]. He stated,

**BEHAVIOUR+PERCEPTION+EXPERIENCE
= THE WHOLE REAL PICTURE**

12.7 The Factors that influence Consumer Perception

There are sufficient evidence and empirical resources that explains about the various factors that influence the perception of customers and affect their buying behaviour. Many factors are available in the environment that influences the behaviour of consumers. Internal factors comprise consumer life style, personality, attitude, knowledge, affordability etc. These factors integrate culture values and norms, family and friend circles, social status, size of family etc. Environment is the external condition, which affects the perception and the consumer behaviour. It consists of both physical and social factors. Physical factors also known as macro factors include demographic, economic changes in technological, political elements and globalization [13].

Economic Factors:

of a country impacts the perception of consumers in a great manner and also emphasizes the buying pattern. High economy means high income level, which ultimately influences the consumer to purchase expensive and luxury items, due to the continuous changes in the technology, the world has become a global village, which provides a large variety of products and services to the customers,

often the environment is not on the hands of the manufacturer, so they have to modify the marketing strategy in order to influence internal factors, which in turn affects the perception (Kotler 2002). Thus, this factors and environment has a great impact on the customer's choice and is largely responsible in shaping and linking of the product preference.

Social and Cultural Factors:

A marketer should be able to produce a product that will capture the need and demands of the consumer following social and cultural factors affect the buying behaviour of consumers in a society, the interaction of persons with the family, groups, and social classes is highly responsible for the influence by social class. Social class can be defined as a group of people in which all members have the similar social status which is generally overlooked by the people. The classification of target market falls into four group, i.e., upper class, middle class and lower class. Components of cultural are patterns of living norms of behaviour, life style, communication tool, eating habit, political, economic, technological outlook and values. In the words of Hanse (2005) it is very important to interpret the customer's tastes, preferences and habits so as to manufacture the products according to their demands and desires as per their culture. Language and values plays a very important role in marketing a product (Kayanakand Kara 2001). Customer perception is affected by several components like grades, education, age, psychological attributes etc. So the factors should always be considered while manufacturing products. Brand name and product quality has also its own importance in the society and players on retail industry have identified that according to the social and cultural developments people have become more concerned about the brand name and quality of the products. Brand names ultimately praise the living standard of the people in the society which helps in developing the perception of self Esteem [14].

Different Geographical Region:

Different geographical region has different culture and values that leads to the perception of consumers in different manner. Diversity is the main concept in the different geographical areas and its popular in every culture and geographical areas, the marketers always look at various aspects such as consumer's personal values, language, social behaviour, income level etc. that are directly related to the external environment of geographical area. It is necessary for the organization to understand the diversity regarding language and culture of a particular geographic region before expanding their business. In the era of globalization, culture is also moving towards change and personal values are also changing according to the geographic areas. The perception of the consumers highly depends on the elements of culture and diversity [15].

13. Summary and Findings

- The major findings of the study are presented below:
- The study finds that 55% of the sample respondents are Female.
- From the study it was found that 69% of the sample respondents are in the age group between 18- 25 years.
- The study finds that majority of the sample respondents are unmarried.
- The study finds that majority of the sample respondents are Graduate.
- From the study it was found that 55% of the sample respondents are Students.
- The study finds that 62% of the sample respondents belong to Nuclear Family.
- From the study it is found that 45% of the sample respondents have 2-4 members in their family.
- The study finds that majority of the sample respondents (88%) consume OTT services.
- From the study it is found that 64% of the sample respondents know OTT platforms through Friends/Family.
- From the study it was found that 51% of the sample respondents spend less than 2 hours of time on OTT platforms.
- The study finds that majority of the sample respondents consume OTT services Daily/Regularly.
- From the study it was found that 58% of the sample respondents watch OTT platforms on smart phone.
- From the study it was found that 35% of the sample respondents watch Movies on OTT platforms.
- The study finds that most of the sample respondents watch every kind of genre like Action, Drama, Horror, Comedy etc.
- From the study it was found that 34% of the sample respondents prefer Netflix over other OTT platforms.
- From the study it was found that majority of the sample respondents (70%) have subscription on OTT platform.
- The study finds that majority of the sample respondents have 12 months subscription.
- From the study it was found that majority of the respondents have subscribed for entertainment purpose.
- The study finds that 68% of the sample respondents have multiple accesses on OTT platforms.
- The study finds that 57% of the sample respondents have multiple accesses due to No single platform to fulfill all that is needed.
- The study finds that Netflix is the most rated platform in every aspect.
- The study finds that majority of the sample respondents have rated good on over all access.

- From the study it was found that 69% of the sample respondents have increased the consumption due to lockdown.
- From the study it was found that 77% of the sample respondents want a movie to be released on OTT platform along cinema.
- From the study it was found that majority of the sample respondents wants to watch movie on OTT platform rather than Cinema in the future.

Conclusion

It can be concluded that maximum number of the sample respondents source of awareness is through Friends/Family. Based on findings conclusions are presented below.

- It can be concluded that maximum of the sample respondents is Female.
- It can be concluded that maximum of the sample respondents is between 18-25 years.
- It can be concluded that maximum of the sample respondents is Unmarried.
- It can be concluded that maximum of the sample respondents is Graduate.
- It can be concluded that maximum of the sample respondents are Students.
- It can be concluded that maximum of the sample respondents below to Nuclear family.
- It can be concluded that maximum of the sample respondents has 2-4 members in the family.
- It can be concluded that maximum of the sample respondents prefers to watch OTT platform.
- It can be concluded that maximum of the sample respondents source of awareness is through Friends/Family.
- It can be concluded that maximum of the sample respondents uses OTT platform less than 2 hours.
- It can be concluded that maximum of the sample respondents watches OTT regularly.
- It can be concluded that maximum of the sample respondents prefers to watch on Smart Phone.
- It can be concluded that maximum of the sample respondents prefers to watch movies.
- It can be concluded that maximum of the sample respondents prefers Comedy.
- It can be concluded that maximum of the sample respondents prefers Netflix over other OTT platform.
- It can be concluded that maximum of the sample respondents has Subscription on OTT platform.
- It can be concluded that maximum of the sample respondents has 12 months subscription.
- It can be concluded that maximum of the sample respondents has subscribed for entertainment purpose.
- It can be concluded that maximum of the sample respondents has multiple access of OTT platform.
- It can be concluded that maximum of the sample respondents has multiple access because No single platform fulfills all they want.
- It can be concluded that maximum of the sample respondents has rated Netflix in every aspect.
- It can be concluded that maximum of the sample respondents has rated good to OTT platform based on over all access.
- It can be concluded that maximum of the sample respondents increased the consumption of OTT services due to lockdown.
- It can be concluded that maximum of the sample respondents wants a movie to be released on OTT platform.
- It can be concluded that maximum of the sample respondents wants to watch movies on OTT platform in the upcoming years.

Suggestions

- OTT platform is good rather than going to watch movies at cinema hall.
- As per increase of the usage of technology the OTT platform is being used the most.
- In addition, to truly personalize the viewing experience, OTT and TV service providers should try to build strong relationship with their users to obtain feedback about their usage, and discover what issues they can help them solve.
- Analysis of what viewers are searching for, and even reactions to customer support issues can be used to assist with decision-making.
- Can promote career opportunities, also useful to provide with technical or professional career courses
- Better quality and new content should be adopted for the entertainment of the viewers.
- New releases should be uploaded as soon as possible.

Bibliography

Articles/Journals:

- [1]. Divyakalabhavani and Gautam sunder – The Hindu
- [2]. Dhavalsharma – iMOBDEV Technologies Pvt, Ltd
- [3]. Shelley singh – Economictimes
- [4]. Latajha – mint
- [5]. Tanaysingh – TELECOMTALK
- [6]. Ankitachakravarti – INDIATODAY
- [7]. Programmatic – YOURSTORY
- [8]. Debolinabiswas – INDIANtelevision
- [9]. Abhikchoudary – Forbes India Blogs
- [10]. Karan veer singharora – The Indian Express

Reference Books:

- [11]. Philip Kotler, - Marketing Management, prentice hall of India pvt ltd, New Delhi 2000.
- [12]. New Delhi 2000.
- [13]. SaxenaRajan, - Marketing Management, prentice hall of India pvt ltd, New Delhi 2000.

- [14]. Kelley Engene J. and Laze William, - Managerial Marketing Perspective and View Point, D.B. Trooprewala sons and pvt, ltd, Bombay 1972.
- [15]. David.L.Kurtz, - Principles of Marketing, Thompson Akash Press, New Delhi, 2007.

Websites:

- [16]. www.logicserve.com
- [17]. www.kochava.com/ott
- [18]. www.ott.veiwlift.com
- [19]. www.muvi.com
- [20]. www.colorwhistle.com
- [21]. www.adamenfroy.com
- [22]. www.mediastream.com
- [23]. www.vidooly.com
- [24]. www.vimco.com
- [25]. www.vplayed.com
- [26]. www.wikipedia.com
- [27]. www.google.com

Company Websites:

- [28]. www.hotstar.com
- [29]. www.netflix.com
- [30]. www.primevideo.com
- [31]. www.voot.com
- [32]. www.sonyliv.com
- [33]. www.viu.com
- [34]. www.shemaroom.com
- [35]. www.hungama.com
- [36]. www.mxplayer.in
- [37]. www.altbalaji.com